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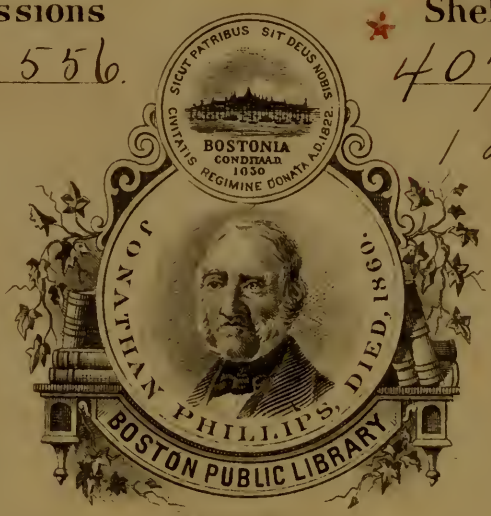

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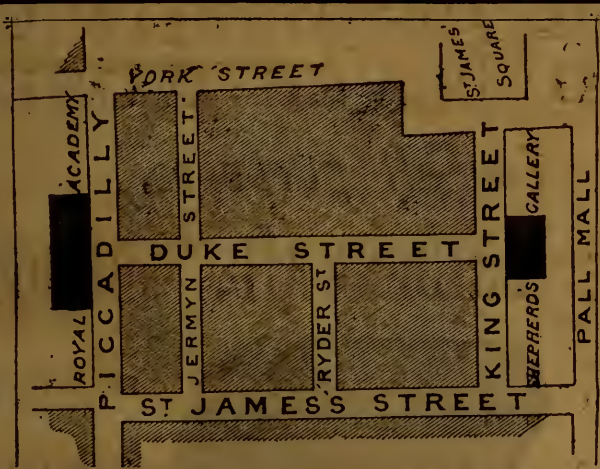

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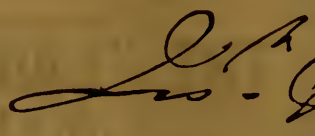

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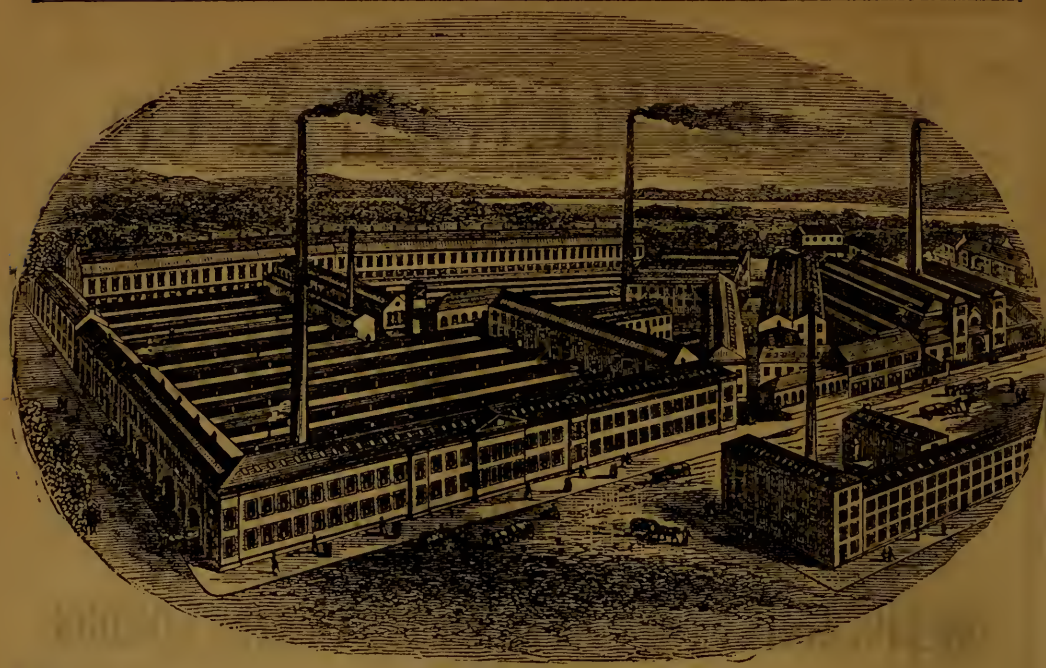

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H. B.

103 Victoria Street, Westminster,
1st May, 1883.

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[1] *Grosvenor Notes*, 1878, and *Pictures at the Paris Exhibition.* London: Chatto and Windus.

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WEEKS, C. J. (Miss) . 9
WEEKES, W. 21
WEGUELIN, J. R. ... 79
WEIGALL, A. H. 60
WELLS, H. T., R.A. 30, 37, 38, 46, 66
WETHERBEE, G. F. .. 41
WHIPPLE, J. 37
WHITE, J. 38, 61, 67
WHITEHOUSE, A. E. . 71
WILLIAMS, A. W. ... 47
WIRGMAN, T. B. 8, 72
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WOOD, C. H. 57
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WUNNENBERG, C. 13
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WYLLIE, W. L. 79
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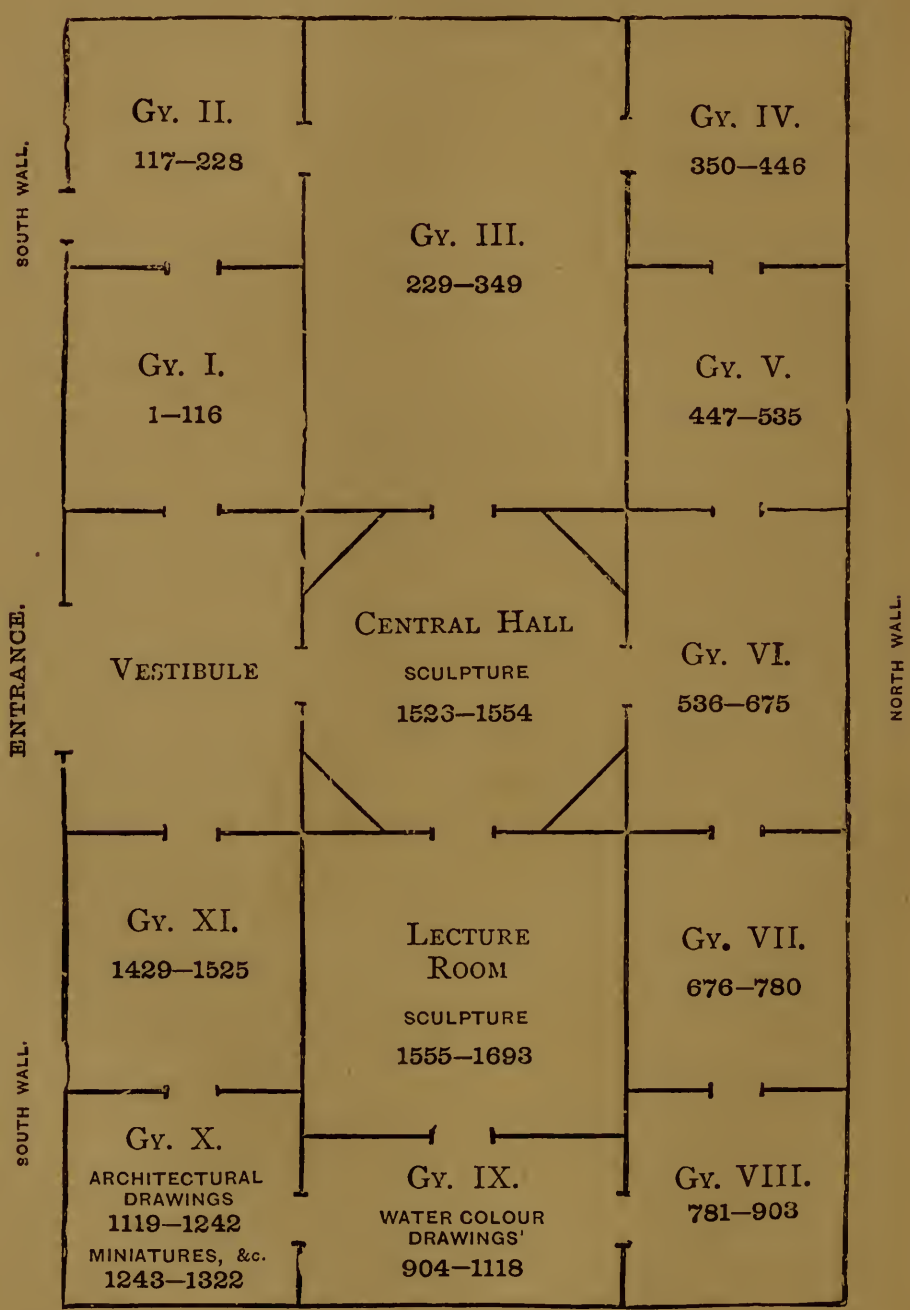
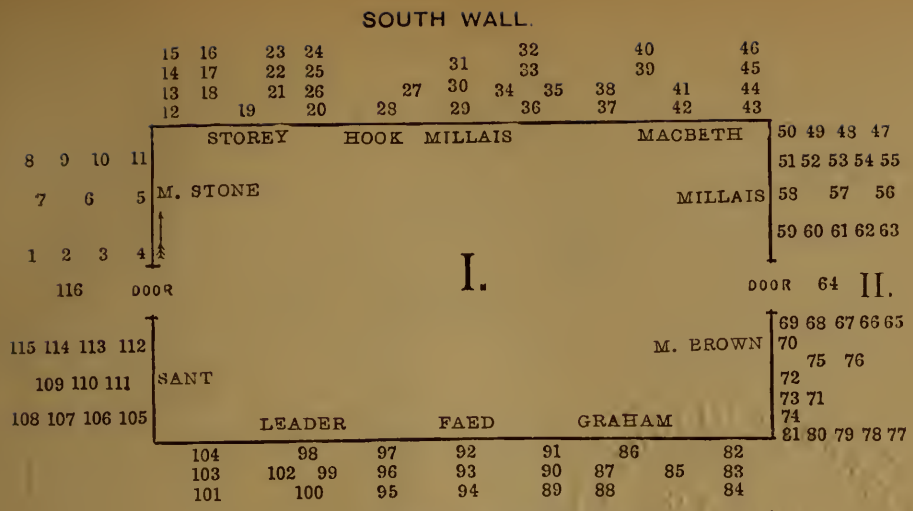
ROYAL ACADEMY OF ARTS

GENERAL PLAN OF THE GALLERIES,

Showing the arrangement of the Numbers in each Gallery.



The Figures on the Plans throughout the book show the position of Every Picture on the walls.



* No. 5. 60 X 27.

The first picture of importance is No. **5**, "*An Offer of Marriage*," MARCUS STONE, A.R.A., a companion to the picture hung in the same position last year. Near it, on the same wall, are pictures by A. STOCKS (No. **3**) and "*The Burn*," H. LE JEUNE, A.R.A. (No. **4**)

*** The copyright of pictures sketched in this book is reserved by their respective owners.

* No. 10. 39 × 27.

No. **10.** "*Waiting:*" Dittisham Ferry. DAVID CARR.

Above the Marcus Stone are No. **6**, "*The Bride*," H. T. SCHÄFER, and No. **2**, "*Homewards*," W. J. M. ROWE.

No. **10**, "*Waiting*," DAVID CARR (*sketched above*); No. **11**, "*Old Porch, Evesham*," EYRE CROWE, A.R.A.; No. **12**, "*The Great Gallery, Aston Hall*," W. S. BOYD; No. **13**, "*Memories*," ARTHUR HUGHES; and a good portrait of the sculptor, Hamo Thornycroft, by T. B. WIRGMAN (No. **14**).

* No. 19. 40 × 63.

No. **19.** "*The Connoisseur.*" G. A. STOREY, A.R.A.

No. **20.** "*Don Quixote and Sancho.*" SIR JOHN GILBERT, R.A.

Above are—No. **17**, "*Harvesting*," EDWIN ELLIOTT; No. **18**, Portrait by H. R. MACBETH; No. **26**, "*Sisters*," EUGÈNE DE BLAAS, a clever picture; No. **30**, "*Apples*," by W. Y. MACGREGOR; No. **33**, a Scotch landscape, "*After Rain*," A. GLENDENING, Jun., and No. **35**, "*Ophelia*," THERESA THORNYCROFT.

* No. 21. 27 × 20.

No. **21.** "*The Studio Mirror.*" C. J. WEEKS.

The centre of the wall is occupied by the portrait, No. **29**, "*J. C. Hook, Esq., R.A.*," by J. E. MILLAIS, R.A., standing, in brown shooting coat—*the* portrait of the year. On either side are two landscapes by J. C. HOOK, R.A., No. **28** (children capturing an old figure-head washed ashore) and No. **36**, both good examples of the painter. Above is a leopard (No. **31**), by J. T. NETTLESHIP, hung nearly out of sight.

* No. 25. 40 × 62.

No. **25.** "*The Early Primrose, Herald of Spring.*" W. S. JAY.

Next, on the line, is No. **37**, a child in rich brocaded dress, holding a green paraquet, a brilliant bit of colour, by J. E. MILLAIS, R.A.

No. 37. 36 × 26.

No. **37**. "*Une Grande Dame.*" J. E. MILLAIS, R.A.

This picture is to be engraved, and published by Messrs. Tooth & Sons, Haymarket.

Above is No. **39**, "*Scene from 'The Vicar of Wakefield.'*" E. GUSTAVE GIRARDOT.

The next picture on the line is—

No. **42**, "*A Sacrifice,*" R. W. MACBETH, A.R.A., oblong picture; scene, a hair-dresser's shop, several figures; a girl parting with her long tresses.

No. **43**. "*Where is it?*" H. S. MARKS, R.A.

No. **44**. "*Coast Scene, Brittany.*" A. STOKES.

On the west wall is—No. **50**, "*Entrance to a Villa; Carrara,*" SIR H. THOMPSON; No. **51**, "*Storm and Flood,*" C. J. WATSON.

* No. 57. 32 × 43.

No. 57. { *"And she went to market All on a market day."* } J. M. Dealy.

No. 58. 54 × 38.

No. 58. *"The Grey Lady;"* a ghost on the turret stairs by moonlight. J. E. Millais, R.A.

The copyright of this picture is the property of Messrs. Thomas Agnew & Sons.

No. **52.** "*A Queen's Scholar, Westminster.*" J. PETTIE, R.A.

No. **59.** "*Crossing the Desert.*" F. GOODALL, R.A.

No. **60.** "*Portrait, a Lady, aged* 101." E. ARMITAGE, R.A.

No. **64.** "*Going Home.*" FRANK E. COX.

[*Door.*]

* No. 68. 15 × 12.

No. **68.** "*Bébelle.*" KATE PERUGINI.

On the north of the door are No. **68**, No. **69**, "*The Stray Kitten,*" H. CAMERON; and next, a dark, powerfully painted sorrowful picture of bereavement, No. **70**, "*The Last Look,*" MAYNARD BROWN (faces that will haunt the spectator for days); and No. **71**, "*Our Cinderella,*" FLORA M. REID.

Below are three little works to notice—No. **72**, "*The Burden of the Day,*" STEFANO BRUZZI; No. **73**, "*Sabrina,*" PERCY THOMAS; and No. **74**, "*In Memoriam,*" E. SIMPSON.

No. **80.** "*Effie.*" KATE PERUGINI.

No. **81.** "*Gatherings from our Hedgerows*" (white thorn). T. FITZMARSHALL, Jun.

* No. 82. 36 × 60.

No. **82.** "*The Marabout* (*Sacred*) *Lion,*" Algiers. EUGÈNE PAVY.

The foregoing is by a painter whose work is full of interest and variety; and the same may be said of—No. **83**, "*The Enchanted Lake*," ALBERT GODWIN, a weird, poetical landscape, with an encampment on the banks of a lake, in sunset light; No. **84**, "*Old Soldiers*" (in winter quarters), M. FITZGERALD; No. **85**, "*An Idyll*," delicate in colour, CARL WÜNNENBERG; No. **86**, "*A Quiet Noon*," red cattle and heather, P. GRAHAM, R.A.

* No. 87. 50 × 40.
No. **87**. "*John Collins, Esq.*" G. GRENVILLE MANTON.

Above is a quaint picture—No. **88**, "*The Merry-go-round*," SIR ARTHUR CLAY, Bart.; an old horse drawing a waggon-load of wooden horses to a fair. Near it is No. **90**, a landscape, with birch-trees and rushes, W. A. ROUSE.

In the centre of this wall is Mr. Faed's pathetic picture, No. **92** (very slightly indicated by the artist in his sketch). The copyright is the property of Mr. Thos. McLean, Haymarket.

* No. 92. 42 × 60.
No. **92**. "*The Waeful Heart*." THOMAS FAED, R.A.

On either side are two, nearly life size, Oriental women by E. LONG, R.A., No. **91**, "*Merab*," and "*Michal*," No. **97**.

Above is a landscape, No. **93**, J. W. B. KNIGHT; also No. **94**, "*Winged*," H. M. PAGE; No. **96**, "*Snowdon*," JOSEPH KNIGHT, and No. **100**, "*Bereaved*," SIR A. CLAY, Bart.

* No. 94. 60 X 44.

No. **94.** "*Winged.*" H. M. PAGE.

* No. 100. 44 X 34.

No. **100.** "*Bereaved.*" SIR A. CLAY, Bart.

The variety of character in the faces of Mr. Barnard's picture is well indicated in the next sketch.

* No. 103. 30 X 44.

Mr. High-mind, Mr. Enmity, Mr. Liar, Mr. Cruelty, Mr. Hate-light, Mr. Implacable, Mr. Blindman, Mr. No-good, Mr. Malice, Mr. Love-lust, Mr. Live-loose, and Mr. Heady.

No. **103.** "*The Jury:*" Bunyan's 'Pilgrim's Progress.' FREDERICK BARNARD.

Here is a beautiful landscape, an old church and village by a river at sunset—No. **98**, "*Parting Day*," B. W. LEADER, A.R.A, one of three in the Exhibition. (*See sketch on p.* 50.)

The two next pictures (Nos. **104** and **106**) are by artists whose work has often been hung out of sight in the Academy.

* No. 104. 32 × 48

No. **104**. "'*Twas a famous Victory*." EDWARD R. TAYLOR.

No. **105**. "*Consuelo*." A. C. GOW, A.R.A.

* No. 106. 17 × 24.

No. **106**. "*An English Home*." ROBERT COLLINSON.

No. **109**. "*Study of Lemons*." RALPH PRATT.

No. **110**. "*A Dreamer*." T. R. SPENCE.

No. **111**. "*An Impromptu Toilet*." JAMES SANT, R.A.
Portrait of a girl in large hat and chocolate-coloured cloak.

The last, on the line, is a clever picture of London life—Piccadilly in May—by the youngest Associate of the Royal Academy, whose portraits we have drawn attention to in years past.

No. **113.** "*The Stathe at Ranworth Broad.*" R. W. RADCLIFFE.

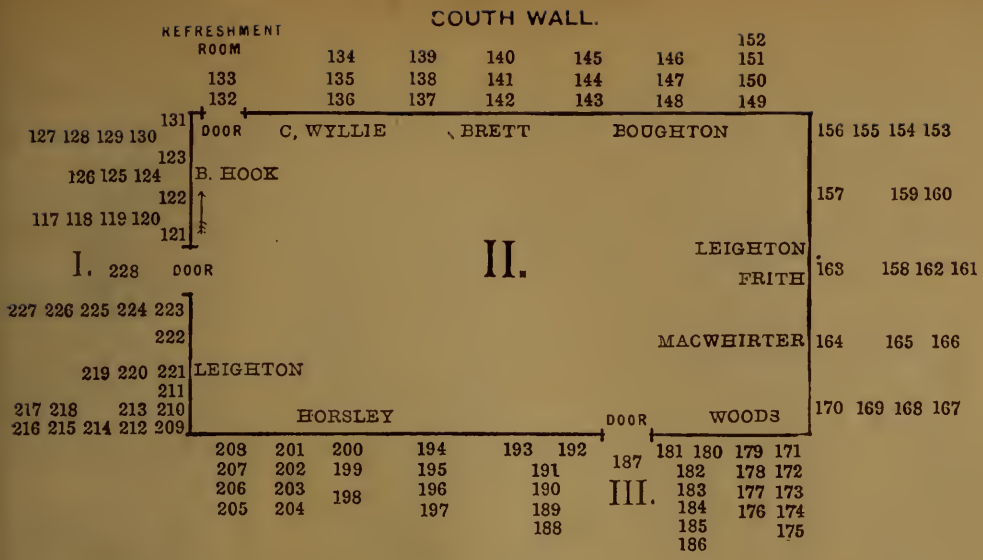
Over the door is a landscape we should endeavour to see—

No. **116.** "*In Glimmer and Glow.*" VAL DAVIS.

* No. 112. 30 × 24.

No. **112.** "*Piccadilly:*" Drawing-room Day. EDWARD JOHN GREGORY, A.R.A.

* No. 1277.
Miniature of H.R.H. the Princess Beatrice.
E. MOIRA.



* No. 132. 36 × 60.

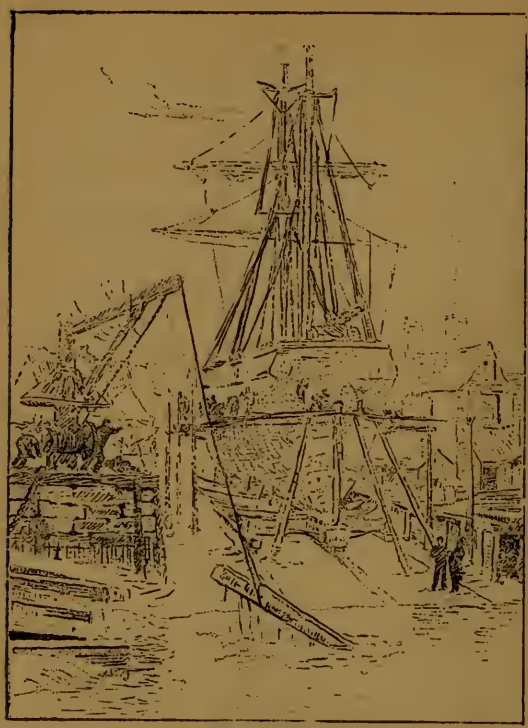
No. **132.** "*To Pastures New.*" JAMES GUTHRIE.

The principal positions here are occupied by a seashore by J. BRETT; "*A Private View of the Royal Academy,*" by W. P. FRITH, and a decorative frieze by SIR FREDERICK LEIGHTON.

On the first wall (on the left in entering) are—No. **119,** "*Fleurs d'Automne,*" H. FANTIN; No. **120,** "*Natural Enemies,*" a group of Bavarian peasants quarrelling in a beer châlet—a small picture full of figures—by H. HERKOMER, A.R.A.; No. **121,** "*Freshening,*" A. HARVEY MOORE; No. **123,** "*On the Marshes,*" PERCY BELGRAVE; No. **124,** "*Marsh and Moorland,*" BRYAN HOOK; No. **125,** "*Feathered Friends,*" GUIDO BACH; No. **128,** "*Lioness*" (badly hung), J. W. TAYLOR; No. **130,** "*Portrait,*" A. S. COPE; and No. **131,** "*Corner of the old Orchard,*" T. O. HUME.

No. **133.** "*Wind against Tide,*" near Ilfracombe. J. G. NAISH.

No. **136.** "*Home from the Brazils;*" Refitting. C. W. WYLLIE.



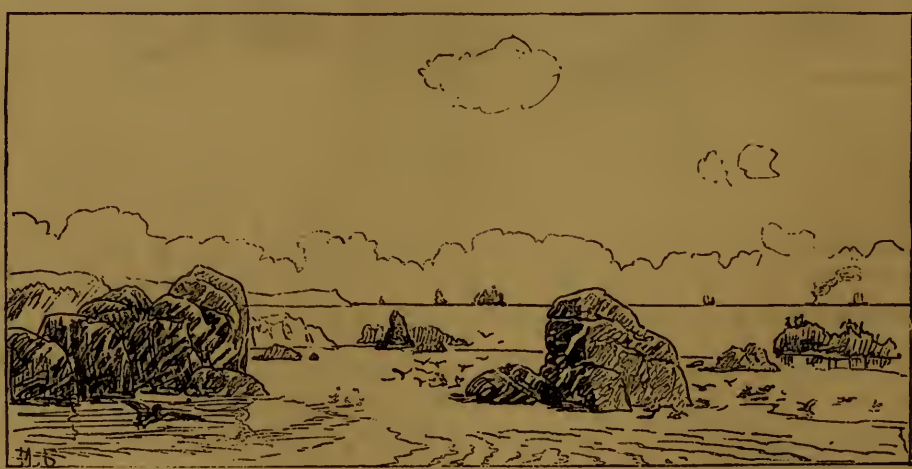
* No. 136. 50 × 40.

No. **136.** "*Home from the Brazils.*" C. W. WYLLIE.

* No. 138. 52 × 40.

No. **138.** "*Con Amore.*" YEEND KING.

Next is one of two fine landscapes, the composition indicated in the artist's sketch below—



* No. 142. 48 × 84.

No. **142.** "*. . . these yellow sands.*" J. BRETT, A.R.A.

On either side are portraits—No. **137**, W. W. OULESS, R.A., and No. **143**, "*Mrs. W. H. Kendal*," VAL PRINSEP, A.R.A.

Next on the line are—No. **148**, "*A Dutch Ferry*," North Holland, G. H. BOUGHTON, A.R.A.; and No. **149**, "*A Portrait*," G. REID.

Above the foregoing are—No. **134**, "*A Garden in France*," MARY L. BREAKELL; No. **139**, "*Ploughing up the Stubble in Sussex*,"

C. COLLINS; No. **144**, "*A Venetian Girl Fishing*," HILDA MONTALBA; No. **147**, "*A Tale of Kassassin*," LANCE CALKIN; No. **150**, "*Zuleika*," WILLIAM WONTNER; and No. **152**, "*In the Marshes*," ROBERT MEYERHEIM. In the corner is No. **155**, "*A Normandy Landscape*," W. E. NORTON; and No. **156**, a fine portrait study of a lady, "*L'Etude*," H. FANTIN.

In the centre of the wall is a crowded portrait picture, giving the aspect of the large room in the Royal Academy at the Private View in 1881, when Millais' portrait of Lord Beaconsfield was placed upon a screen. The view is taken from the west end of the Gallery, where Mr. Gow's picture (No. **239**) now hangs.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15.

No. **163**. "*The Private View*, 1881." W. P. FRITH.

1. Anthony Trollope, 2. Vernon Harcourt, 3. Gladstone, 4. Robert Browning, 5. Professor Huxley, 6. Sir F. Leighton, P.R.A., 7. Archbishop of York, 8. Lord Coleridge, 9. Oscar Wilde, 10. Ellen Terry, 11. Henry Irving, 12. G. A. Sala, 13. H. S. Marks, R. A., 14. J. E. Millais, R.A., and 15. Portrait of the Artist in the background. The ladies in the foreground are *not* portraits of celebrities.

The following, amongst others, also sat for their portraits—

Sir Julius Benedict, Miss Braddon, John Bright, Sir Stafford Northcote, John Tenniel, George Dumaurier, Baron Huddlestone, Lady Burdett-Coutts, Sir Henry Thompson, W. Agnew, M.P., P. H. Calderon, R.A., J. E. Boehm, R.A., and F. Eaton, Secretary. Dimensions of picture, 40 × 76.

On either side of above are two landscapes—No. **157**, "*Corrie, Isle of Arran*;" and No. **164**, "*Sunset Fires*," J. MACWHIRTER, A.R.A.

Above the Frith is No. **158**, a long decorative frieze (painted for a private house), entitled "*A Dance*," SIR F. LEIGHTON, P.R.A.; and, on the same wall, Nos. **153** and **167**, "*Still Life*," by G. PAICE; No. **154**, "*Haymakers Returning*," JOHN FULLWOOD; No. **159**, "*The Dawn of Spring*," ALBERT KINSLEY.

No. **162**, "*Loch Scavaig, Isle of Skye*," SYDNEY R. PERCY; No. **160**, "*A Boat-builder's Shop*," H. GARLAND; No. **166**, "*The Captan*," ARTHUR HOPKINS; and No. **169**, "*In the Border Country*," T. H. M'LACHLAN.

* | No. 170. 39 × 51.

No. **170.** "*The Home Quartett:*" Mrs. Lushington and Children. ARTHUR HUGHES.

No. **171.** "*Shelter.*" H. LE JEUNE, A.R.A.

Next is a picture showing a great advance on last year. Mr. Woods still paints in Venice, and gives us the life of the day with great skill and fidelity.

* No. 179. 39 × 57.

No. **179.** "*Preparations for the First Communion.*" HENRY WOODS, A.R.A.

No. **182.** "*Dymphna.*" P. H. CALDERON, R.A.

Over the door is No. **187,** "*Andromache feeding Hector's Horses.*" G. POPE.

On the other side is No. **190**, "*A Gipsy Girl*," C. VAN HAANEN; No. **191**, "*Psyche*," E. J. POYNTER, R.A.; upright picture, a single figure, characteristic of the painter. Underneath are some clever little pigs, No. **192**, "*A Family Group*," W. WEEKES.

No. **194**, "*The Faithful Heart*" (old man laying flowers over a grave), P. H. CALDERON, R.A.

* No. 195. 24 × 42.

No. **195**. "*The Departure of the Herring Boats*." EDITH HUME.

No. **196**. "*Mrs. C. Luxmoore*." A. HOPKINS.

No. **201**. "*At the Sign of the Blue Boar, Holborn*." E. CROFTS, A.R.A.

No. 200. 50 × 40.

No. **200**. "*Wedding Rings*." J. C. HORSLEY, R.A.

* No. 202. 28 × 41.

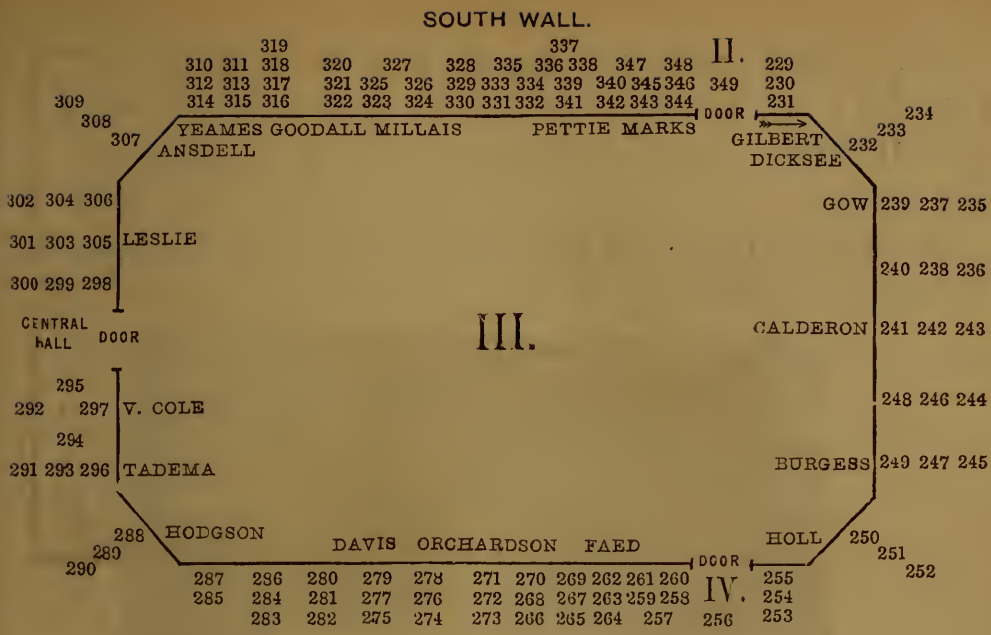
No. **202.** "*Oyster Dredgers.*" C. NAPIER HEMY.

No. **203.** "*The Geneva Cross.*" THOMAS DAVIDSON.

Aloft are No. **204**, "*Where the Toad and Newt encamp,*" F. H. WALKER; No. **205**, "*An Arab Girl,*" ANNIE CHAPLIN; No. **206**, "*What of the War?*" P. W. STEER.

No. **207.** "*A French Kitchen Garden.*" E. STOTT.

On the line in this corner are—No. **208**, "*Flirtation,*" ENGÈNE DE BLAAS, remarkable for grace of colour and good drawing. Other pictures to mention here are No. **209**, "*Topsham-on-Exe,*" EDWIN IZARD; No. **210**, "*A Spanish Mill,*" A. STOKES; No. **213**, "*Darby and Joan,*" JOHN R. REID; No. **218**, "*The Dogana,*" Venice, FRANK DILLON; No. **219**, "*Passe-roses,*" H. FANTIN; more especially, No. **220**, "*Vestal;*" a figure in white and gold veil in profile, half length, SIR F. LEIGHTON, P.R.A., and No. **224**, "*A Mask Shop in Venice,*" C. VAN HAANEN, skilful in colour and refined in treatment. We end this gallery with a pleasant face, No. **223**, "*Helweh,*" WILLIAM GALE.



* No. 231. 67 × 54.

No. 231. *"A Trumpeter."* SIR JOHN GILBERT, R.A.

The central picture, at the head of the large gallery, is Mr. Calderon's, No. **241**, being part of the decoration of a dining-room. In 1881 another panel of the series hung in the same position in this gallery.[1]

The following occupies the corner of the room near SIR JOHN GILBERT'S "*Trumpeter*"—

* No. 232. 93 × 63.

No. **232.** "*Too late, too late, ye cannot enter now.*"
F. DICKSEE, A.R.A.

A dark, powerful picture; draperies elaborately painted.

Above are No. **233**, "*After Sundown*," F. R. BINNS; No. **234**, "*Wild Duck Shooting*," STUART LLOYD; No. **237**, "*The Edge of the Birch Wood*," R. S. TEMPLE; No. **238**, "*Selling her Chickens*," J. C. ADAMS; No. **242**, "*Superstition*," E. SAINSBURY; No. **243**, "*Materfamilias*" (good puppies), A. W. STRUTT; and landscapes, especially No. **246**, "*Autumn*," A. GLENDENING, Jun.; and No. **237**.

[1] See ACADEMY NOTES for 1881, p. 23.

* No. 239. 51 × 78.

No. **239.** "*Trophies of Victory.*" A. C. GOW, A.R.A.

The army of the States General, led by Maurice of Nassau, defeated Albert of Austria, 2nd July, 1600. Examining the standards after the battle.

* No. 241. 81 × 65.

No. **241.** "*Joyous Summer.*" P. H. CALDERON, R.A.

On either side of Mr. Calderon's picture are—

No. **240.** "*Portrait of General Lord Wolseley.*" F. HOLL, R.A.

No. **248.** "*Portrait of Mrs. William Lee.*" W. P. FRITH, R.A.

* No. 247. 48 × 72.

No. **247.** "*The Forgotten Sheaf.*" F. S. WALKER.

Next on the line is a Spanish picture full of humour and vivacity.

* No. 249. 48 × 72.

No. **249.** "*The Meal at the Fountain.*" J. B. BURGESS, A.R.A.

No. **250.** "*H.R.H. The Duke of Cambridge;*" full length, in Field Marshal's uniform. F. HOLL, A.R.A.

Here is a fine landscape in Carnarvonshire; rocks and gloomy lake — No. **255,** "*Llyn-yr-Adar*" (the "Adder's Rock"), J. W. OAKES, A.R.A. [*Door.*]

No. **260.** "*The Ides of March.*" E. J. POYNTER, R.A.

Cæsar. "Yet Cæsar shall go forth : for these predictions
Are to the world in general as to Cæsar.
Calphurnia. "When beggars die there are no comets seen :
The heavens themselves blaze forth the death of princes."
Julius Cæsar, act ii. scene 2.

Cæsar and Calphurnia are seen standing in the loggia of the Julian Palace; contrasting effects of a blue night-sky (with comet), and a lamp lighting the bust of Cæsar, reflected on the marble floor.

No. 261. 39 × 28.

No. **261.** "*Dost know this Waterfly?*" JOHN PETTIE, R.A.

No. **262.** "*They had been Boys together.*" T. FAED, R.A.

Interior; pathetic meeting between a rich and a poor man late in life.

Above are—"*Portrait of a Lady*" (No. **259**), N. H. J. BAIRD; and landscapes, No. **257**, "*Still Waters Run Deep*," GEORGE CHESTER; No. **264**, "*On the Shore*," near Barmouth, ALBERT HARTLAND; No. **267**, "*Man of the World*," JAMES CLARK; and No. **268**, "*The Old River-side Tree*," E. PARTON.

No. **269.** "*The Herd of Swine*," St. Mark v. 13, 14. BRITON RIVIERE, R.A.

No. **270.** "*The Marquis of Salisbury.*" J. E. MILLAIS, R.A.

The centre of the wall is composed as follows :—

* No. 273. 46 × 72.

No. **273.** "*A Lonely Country.*" A. WALLACE RIMINGTON.

No. **272.** "*Watching the Stalkers.*" J. S. NOBLE.

Underneath, in the place of honour, is the most important picture of the year ; an episode in the life of Voltaire in the summer of 1725.

* No. 271. 56 × 80.

No. **271.** "*Voltaire.*" W. Q. ORCHARDSON, R.A.

The rough treatment of the Duc de Sulli's guest is described in Carlyle's *Life of Frederick the Great.* (*See extract in Official Catalogue.*)

* No. 276. 66 × 48.

No. **276.** "*Fading Light.*" JAMES E. GRACE.

* No. 286. 54 × 31.

No. **286.** "*Katie.*" G. F. WATTS, R.A.

* No. 293. 52 × 26.

No. **293.** "*Violet.*" EDGAR HANLEY.

No. **278.** "*The Rt. Hon. John Bright, M.P.*" F. HOLL, R.A.

No. **279.** "*Gathering the Flock;*" sheep in the Highlands; sunset. H. W. B. DAVIS, R.A.

No. **280.** "*The Late Bishop of Llandaff.*" W. W. OULESS, R.A.

Above are two Cornwall sea pieces, No. **281**, "*High Tide at Kynance,*" SIDNEY R. PERCY; No. **282**, "*A Rising Gale,*" WALTER J. SHAW; also, No. **283**, "*Chill November,*" JAMES KINNEAR.

No. **286.** "*Katie.*" G. F. WATTS, R.A.
(*Sketched by the artist on p.* 29.)

No. **287.** Portrait of "*Frederick Leighton, Esq.*" (father of the President of the Royal Academy). H. T. WELLS, R.A.

* No. 288. 34 × 61.

No. **288.** "*Egypt*, 1882." J. E. HODGSON, R.A.

No. **289.** "*Mrs. French Brewster.*" JAMES SANT, R.A.

No. **290.** "*The Valley of the Shadow of Death.*" T. WATT CAFE.

No. **292.** "*Stony Land.*" A. H. MARSH.

No. **293.** "*Violet.*" EDGAR HANLEY.

No. **294.** "*Moonrise on a Teesdale Moor.*" T. H. M'LACHLAN.

No. **296.** "*The Way to the Temple.*" (Diploma picture.) L. ALMA-TADEMA, R.A.

A small, single-figure picture; in the background a procession of priestesses, with musical instruments, on the way to the temple of a pagan deity.

Next is an important landscape; one of a series illustrating the Thames from its source to the sea.

* No. 297. 56 × 84.

No. **297.** "*Windsor.*" VICAT COLE, R.A.

[*Door.*]

No. **298.** "*Returning from the Pasture;*" Ghizeh.
F. GOODALL, R.A.

No. **299.** "*Portrait of the Right Hon. W. E. Gladstone, M.P.*"
J. R. HERBERT, R.A.

[*Door.*]

* No. 303. 26 × 40.

No. **303.** "*Parted.*" PETER MACNAB.

* No. 301. 50 × 74.

No. **301.** "*The Gull Rock;*" off Kynance Cove, Cornwall. EDMUND GILL.

No. **302.** "*The Haunt of the Moor-hen.*" W. W. CAFFYN.

No. **304.** "*The Rev. E. Carr Glyn.*" JOHN COLLIER.

* No. 305. 73 × 39.

No. **305.** "*Daughters of Eve.*" G. D. LESLIE, R.A.
In a sunny English orchard; green, brown and white dresses.

No. **306.** "*A Brook in the Meadows.*" T. S. COOPER, R.A.
No. **307.** "*The Vega of Granada.*" R. ANSDELL, R.A.
No. **308.** "*The Countess of Dalhousie.*" CAROLUS DURAN.
No. **312.** "*Count Ferdinand de Lesseps.*" G. P. A. HEALY.

* No. 314. 28 × 36.

No. **314.** "*Tender Thoughts.*" WILLIAM F. YEAMES, R.A.
No. **315.** "*A Wounded Bandit Chief.*" J. R. HERBERT, R.A.
No. **316.** "*Morning;*" a child. W. C. T. DOBSON, R.A.

No. 322. 46 × 68.

No. **322.** "*A Coffee-shop,*" Cairo. FREDERICK GOODALL, R.A.
No. **323.** "*Forget-me-not.*" J. E. MILLAIS, R.A.

In the centre of the wall is Sir F. Leighton's principal picture, sketched overleaf; the figure in light plum-coloured robe.

No. 330. 48 × 32.

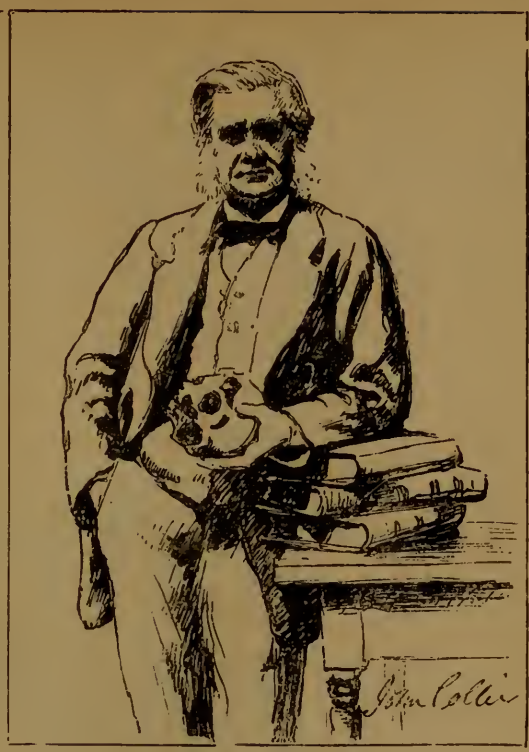
No. 330. "*Kittens.*" SIR F. LEIGHTON, P.R.A.

* No 346. 36 × 22.

No. 346. "*Beyond.*" H. SCHMALZ.

On either side are two of MR. HOOK'S pictures, No. **324**, "*The Wily Angler*," children fishing by a stream; and No. **331**, children with donkey-cart on sea coast.

Above the line on this wall are—No. **329**, an upright landscape by SIR ARTHUR CLAY, BT.; No. **333**, "*Mrs. H. Hall*," in fancy dress, A. DAMPIER MAY; No. **340**, "*Under Consideration*," M. SMYTHSON; No. **345**, "*Mrs. Charles Cheston*," W. R. SYMONDS; No. **346**, "*Beyond*," HERBERT SCHMALZ (*sketched on page* 34), and No. **347**, "*Guilty or not Guilty?*" R. P. STAPLES.



* No. 334. 50 × 40.

No. **334**. "*Prof. Huxley*." J. COLLIER.

No. **332**. "*Memories*." SIR F. LEIGHTON, P.R.A.

No. **341**. "*The Ransom*." JOHN PETTIE, R.A.

* No. 342. 42 × 30.

No. **342**. "*Honeymooning in Switzerland*." W. P. FRITH, R.A.

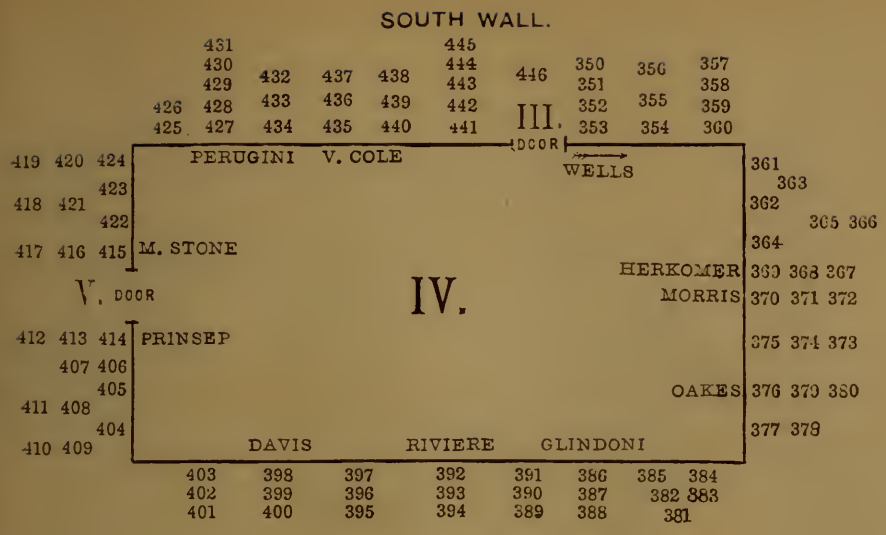
On this wall are the best works of several well-known painters, notably—No. **343**, "*An Oleander*," L. ALMA-TADEMA, R.A.; a girl seated in a marble courtyard with oleanders in blossom; a brilliant example of the painter.

The last, on the line, is—

No. **344**. "*The Old Clock*." H. S. MARKS, R.A.

(*Sketched below.*)

* No. 344. 49 × 31.



* No. 364. 32 × 48.

No. **364.** "*Under the Beeches, Malvern;*" winter afternoon. DAVID BATES.

The principal positions are occupied by P. R. Morris, A.R.A., and Briton Riviere, R.A. In the first corner there are few pictures to rouse enthusiasm. On the line are—No. **353**, "*Mrs. Wilberforce and Daughter*," H. T. WELLS, R.A.; No. **354**, "*A Lonely Shore*," PETER GRAHAM, R.A.; No. **360**, "*Plaiting her Golden Hair*," RUDOLF LEHMANN; and above, No. **356**, "*Among the Trawlers*," ANDREW BLACK; and No. **359**, "*Tam O'Shanter*," J. E. CHRISTIE.

On the next wall is a farrier's shop (No. **365**), "*Passion and Patience*," J. S. NOBLE; and underneath three small pictures, No. **361**, J. H. SMITH; No. **362**, J. KENNEDY; and No. **363**, J. WHIPPLE.

No. **368.** "*Harvest Time.*" ALFRED A. GLENDENING.

No. **369.** "*Portrait of Hans Richter.*" H. HERKOMER, A.R.A.

* No. 370. 42 × 72.

No. **370.** "*Foes or Friends?*" P. R. MORRIS, A.R.A.

Above are—No. **371**, "*A Silent Pool,*" F. E. BODKIN; a quiet corner on the upper Thames, with swans; and No. **372**, "*The Eve of the Regatta,*" WILLIAM LOGSDAIL.

No. **375.** "*Mrs. Arthur Street*" (the artist's daughter). H. T. WELLS, R.A.

No. **376.** "*A Salmon River.*" J. W. OAKES, A.R.A.

* No. 379. 42 × 72.

No. **379.** "*The Apple of his Eye.*" JOHN WHITE.

On the north wall are—No. **381**, "*Sark;*" Morning, STUART LLOYD; No. **382**, "*Ave Maria,*" PATRICK W. ADAM; No. **383**, "*The Bubbles,*" J. W. WATERHOUSE; and No. **384**, "*The Scoundrel,*" EDWIN HUGHES.

No. **385.** "*Bianca Capella.*" W. C. T. DOBSON, R.A.

No. **387.** "*The Half-way House.*" JOHN SMART.

* No. 388. 36 × 54.

No. **388.** { "*And one, an English home—grey twilight poured*
On dewy pastures, dewy trees,
Softer than sleep; all things in order stored,
A haunt of ancient peace." } O. RICKATSON.

The above picture obtained the Creswick Scholarship prize in the Royal Academy Schools, 1882.

* No. 386. 52 × 74.

No. **386.** "*An Audience.*" H. GILLARD GLINDONI.

No. 392. 51 × 62.

No. **392.** "*Old Playfellows.*" BRITON RIVIERE, R.A.

On either side are two delightful pictures of children by P. R. MORRIS, A.R.A.—No. **391**, "*The Tambour-Minor,*" and No. **397**, "*The Promenade;*" and above, a landscape, with sheep and lambs (No. **393**), entitled "*June,*" HENRY GIBBS.

No. 398. 48 × 84.

No. **398.** "*Ben Eay*" (in sunset glow). H. W. B. DAVIS, R.A.

Above are No. **399**, "*At Last!*" F. G. COTMAN; No. **400**, "*Southbrook Farm,*" E. SOUTHGATE; and No. **401**, "*Fishing-boats at Scheveningen,*" H. W. MESDAG.

No. **402.** "*A Feather in her Cap.*" JOHN MORGAN.

* No. 399. 48 × 76.

No. **399.** "*At Last!*" FRED G. COTMAN.

A soldier returning home; a woman on the bank, dog swimming to meet him.

No. **403.** "*Mrs. J. E. Champney.*" P. H. CALDERON, R.A.

Here are several pictures to notice. No. **404**, "*In a Quiet Street,*" W. G. DAFFARN; No. **405**, "*Cendrillon,*" EMILE METZMACHER; and Nos. **406** and **407**, two small landscapes, by F. GOODALL, R.A.

* No. 411. 50 × 40.

No. **411.** "*To everything there is a season, and a time to every purpose under the heavens.*" G. F. WETHERBEE.

Above, on this wall, is No. **408**, "*Recreation*" (monks), by W. D. SADLER. Two "bits" of real life are sketched on next page.

* No. 413. 34 × 29.

No. **413.** "*Three Little Kittens.*" J. CLARK.

* No. 414. 55 × 39.

No. **414.** "*Returning after the Honeymoon.*" VAL PRINSEP, A.R.A.

[*Door.*]

On the other side is a fair girl "*Asleep*" amongst the roses, by MARCUS STONE, A.R.A., a picture of perfume; and above it, a "*Harvest Field*" (No. **418**), by A. E. EMSLIE.

* No. 415. 49 × 27.

* No. 424. 27 × 17.

No. **422.** "*The Gentle Craft*" (a 17th century fisherman). H. S. MARKS, R.A.

No. **423.** "*The Signal.*" R. W. MACBETH, A.R.A.

No. **424.** "*Off Duty.*" J. E. HODGSON, R.A.

* No. 421. 42 × 72.

No. **421.** "*The Apostate.*" JOHN SCOTT.

On the south wall are—No. **426**, "*What is It?*" W. B. BAIRD; No. **427**, "*An Old Nag,*" E. CROWE, A.R.A.; No. **428**, "*Mrs. Miller,*" P. H. MILLER; and landscapes—No. **429**, P. C. BOVILL; No. **433**, J. C. ADAMS; No. **439**, M. E. DOCKREE; and No. **446**, O. RICKATSON.

* No. 434. 56 × 37.

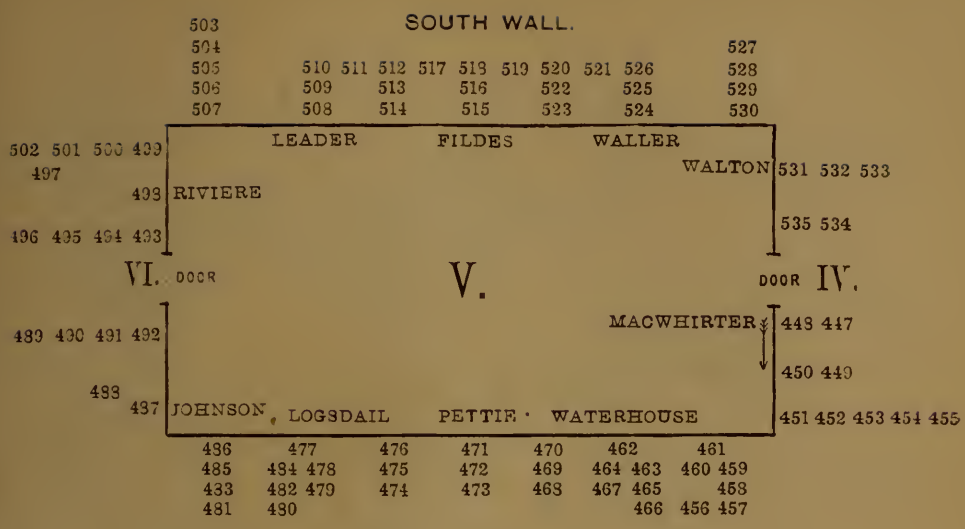
No. **434**. "*Nerina.*" C. E. PERUGINI.

No. **435**. "*Autumn Morning.*" VICAT COLE, R.A.

No. **442**. "*Rev. T. T. Carter.*" FRANK HOLL, R.A.

* No. 440. 49 × 38.

No. **440**. "*Fighting his Battles o'er again.*" WALTER C. HORSLEY.



No. 448. 64 × 40.

No. 448. *"Nature's Mirror."* JOHN MACWHIRTER, A.R.A.

This gallery contains three of the most remarkable pictures of the year; MR. FILDES' *"Wedding,"* and the important compositions of J. W. WATERHOUSE and W. LOGSDAIL; all three comparatively young painters.

Above No. **448** are—No. **447**, "*Grist from the Mill*," A. C. SEALY; and No. **454**, "*A Girl Playing on a Concertina*," E. OPIE.

* No. 450. 36 × 26.

No. **450**. "*Sunflower*." G. A. STOREY, A.R.A.

* No. 460. 25 × 33.

No. **460**. "*A Fleet Marriage*." C. GREEN.

No. **461**. "*A Quarry on the Hill*." A. T. WELLS, R.A

* No. 478. 34 × 54.

No. **478.** "*Happy Days.*" R. W. ALLAN.

On the left, on the line, is a large picture of Italian court life in the fifth or sixth centuries, No. **462**, "*The Favourites of the Emperor Honorius,*" J. W. WATERHOUSE; interior with courtiers and pigeons.

Above on this wall are also No. **456**, "*Cardinal Beaton,*" W. E. LOCKHART; No. **464**, "*The Horse-boat,*" W. RAINEY; No. **465**, "*Willows at Cookham,*" CHARLES EYLES; No. **467**, "*A Travelling Cobbler,*" JOSEPH HENDERSON; and landscapes, No. **469**, ARTHUR HAWKSLEY; No. **475**, FRANK WALTON; and No. **479**, A. W. WILLIAMS.

* No. 484. 34 × 22.

No. **484.** "*Charity.*" H. T. SCHÄFER.

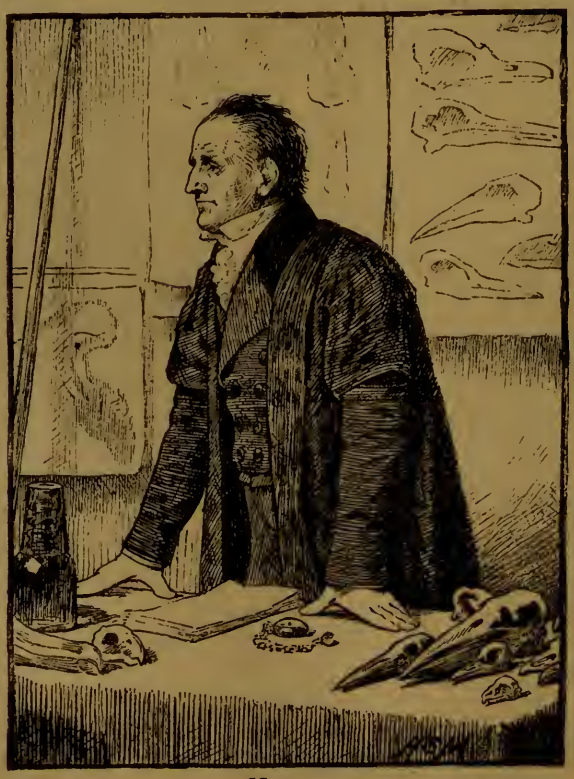
In the centre of the wall is No. **471**, "*A Jester's Merry Thought,*" J. PETTIE, R.A.; and on either side, No. **470**, "*Samuel Cousins,*" E. LONG, R.A.; and No. **476**, "*Bp. of Norwich,*" W. W. OULESS, R.A.

No. **477.** "*The Piazza.*" WILLIAM LOGSDAIL.

Outdoor life in Venice, a dashing picture, crowded with figures, variety of character and costume; background, St. Mark's Church.

No. **485.** "*Chez nous.*" CLAUDE CALTHROP.
No. **486.** "*Kate Kearney.*" W. P. FRITH, R.A.

* No. 487. 69 × 56.
No. **487.** "*Clais na Meirlach :*" the Ravine of the Thieves. C. E. JOHNSON.



* No. 493. 36 × 26.
No. **493.** "*The Professor.*" H. S. MARKS, R.A.

No. **488.** "*Dr. Wordsworth.*" H. T. MUNNS.

Near the door are two landscapes, No. **490**, "*The Orkney Islands,*" C. T. BURT; and No. **491**, "*A Hillside,*" J. L. PICKERING.

No. **492.** "*Wayside Rest;*" girl in grey dress. G. D. LESLIE, R.A.

No. **493.** "*The Professor.*" H. S. MARKS, R.A.

No. **494.** "*Penelophon.*" ROBERT HERDMAN.

No. 498. 73 × 55.

No. **498.** "*The Last of the Crew.*" BRITON RIVIERE, R.A.

Near the above are—No. **499**, "*A November Morning,*" ROBERT SALSBURY; No. **500**, "*Quiet Moments,*" PERCY THOMAS; No. **507**, "*La Dinette,*" E. FRÈRE; No. **513**, "*Timber Waggon,*" M. FISHER.

The principal portraits here are—No. **514**, "*Lord Winmarleigh,*" FRANK HOLL, A.R.A.; No. **523**, "*Sir Richard Cross,*" HUBERT HERKOMER, A.R.A.; and No. **509**, "*Rev. D. P. Chace,*" W. R. SYMONDS. No. **516**, "*Autumn Echoes*" (stag and grouse), S. CARTER.

The central picture on the south wall is—

No. **515.** "*The Village Wedding.*" LUKE FILDES, A.R.A.

This is Mr. Fildes' most important work since "*The Return of a Penitent*" in 1879; a crowd of villagers in holiday attire coming forward in procession towards the spectator, with admiring rustics at the roadside. A realistic picture, painted with great fidelity both as to character and colour. The effect rather dazzling and overwhelming; but a true picture of village manners and costume in the latter part of the nineteeth century. For this the historian will be thankful (as he may be to Mr. Frith for his more fashionable crowd sketched on p. 19); the splendid guardsman in red undress jacket in the centre of the group will soon be a figure of the past. It is to be regretted, for the sake of future reference, that this picture has not been recorded in a sketch like "*The Casuals*," "*The Widower*," and "*The Return of a Penitent.*"

* No. 508. 48 × 60.

No. **508.** "*Green Pastures and Still Waters.*" B. W. LEADER, A.R.A.

Mr. Leader's principal picture is in Gallery I., No. **98.**

No. **522.** "*A Relic of the Clans.*" C. E. JOHNSON.

No. **525.** "*Mrs. Tom Mitchell.*" JAMES CHARLES.

No. **530.** "*A Guitar-player.*" W. P. FRITH, R.A.

* No. 524. 48 × 75.

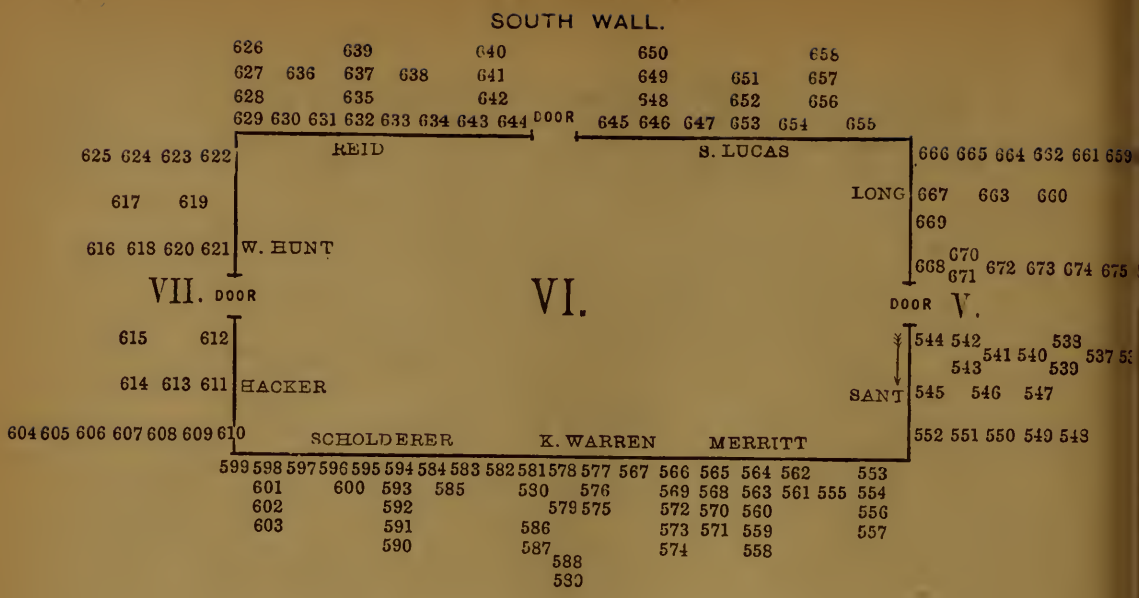
No. **524.** "*The Day of Reckoning.*" S. E. WALLER.

This picture will be engraved, and published by Messrs. Dowdeswell, New Bond Street

* No. 536. 48 × 56.

No. **531.** "*Gentle Autumn.*" FRANK WALTON.

The last pictures we notice in this gallery are the fine landscape sketched above; No. **534,** "*Carrara Marble Quarries,*" C. H. POINGDESTRE; and No. **535,** "*Alnaschar's Fortune,*" W. E. LOCKHART, two Orientals in a bazaar; one kicking over tray of goods, melodramatically.



* No. 544. 20 × 30.

No. **544.** "*Agitation.*" J. YATES CARRINGTON.

(The above is a sequel to No. **1468** in Gallery XI.)

No. **545.** "*Mrs. Anstruther Thomson.*" JAMES SANT, R.A.

On the first wall are a number of small pictures—No. **541,** "*His Portrait,*" M. GOODMAN; No. **542,** "*Full and fair ones, come and buy,*" JOSEPH BUNKER; No. **543,** "*Egyptian Fellah Woman,*" ALICE M. CHAMBERS; No. **546,** "*Moonlight Bay,*" F. W. MEYER; and No. **551,** "*The Student,*" FLORENCE MARTIN.

* No. 560. 40 × 56.

No. **560.** "*War.*" ANNA LEA MERRITT.

No. **563.** "*Boa Charmer, Cairo.*" THEODORE RALLI.

In the centre of the wall facing the entrance to the Academy are three pictures (Nos. **575, 576,** and **577**), hung exactly as overleaf, they form the centre of a group of pictures, many of which we omit mention of for want of space. There are also several good landscapes here to notice, some hung above the line.

* No. 567. 30 × 20.

No. **567.** "*Untroubled.*"
J. H. LEWIS.

* No. 572. 36 × 28.

No. **572.** "*Forget-me-not.*"
G. C. HINDLEY.

* No. 575. 60 × 120.

No. **575.** "*Love and War:*" in the Abbotsbury Swannery. BOUVERIE GODDARD.

* No. 576. 72 × 100.

No. **576.** "*A Hymn to Osiris.*" KNIGHTON WARREN.

* No. 577. 28 × 78.

No. **577.** "*Rye, Sussex.*" LESLIE THOMSON.

No. **580.** "*From the Wrong Cask.*" F. ANDREOTTI.

* No. 592. 41 × 51.

No. **592.** "*The Last Chord.*" OTTO SCHOLDERER.

No. **593.** "*Bey of Constantine receiving Guests.*" F. A. BRIDGMAN.

No. **602.** "*A Calm:*" Bay of Naples. F. W. JACKSON.

No. **607.** "*A Harvest Offering.*" C. F. LOWCOCK.

No. **611.** "*Lochaber no more.*" J. WATSON NICOL.

* No. 613. 61 × 82.

No. **613.** "*Relics of the Brave.*" ARTHUR HACKER.

Next is an excellent picture by a young painter—

No. **612.** "*Church near Quimperlé.*" STANHOPE A. FORBES.

* No. 603. 72 × 44.

No. **603**. "*A Fire in the City.*" VINCENT P. YGLESIAS.

* No. 626. 54 × 36.

No. **626**. "*Sounding for Shallows at low Nile.*" TRISTRAM ELLIS.

No. **616**, JULIA B. FOLKARD; No. **618**, "*Idleness*," ALFRED WARD; No. **619**, "*A Gathering Storm*," C. H. H. MACARTNEY.

* No. 620. 40 × 66.

No. **620**. "*The Dogs' Home.*" WALTER HUNT.
No. **621**. "*The First Frost.*" ALFRED PARSONS.
No. **622**. "*The Medway*," Rochester. J. CAMPBELL NOBLE.
No. **625**. "*Bettina.*" A. D. LANCASTER.

No. **627.** "*Two Old Friends*" (horses). A. LEMON.

No. **634.** "*A Poor Relation.*" C. HAIGH WOOD.

* No. 635. 48 × 72.

No. **635.** "*A Spill,*" not much harm done. JOHN R. REID.

Here are some strong pictures on the line—No. **635** (*sketched above*); No. **642,** "*Maternité*" (a poor woman, with painful expression, carrying an infant, and looking at a sumptuous picture of "Madonna and Child"), R. BOTTOMLEY; and MR. S. LUCAS' "'*Whip' for Van Tromp,*" No. **653.**

[*Door.*]

* No. 648. 32 × 50.

No. **648.** "*A North Country Stream.*" ALFRED W. HUNT.

No. **647.** "*Cottage Flowers.*" MARY LEADER.

* No. 653. 65 × 48.

No. **653.** "*A 'Whip' for Van Tromp: the Admiralty*, 1652." SEYMOUR LUCAS.

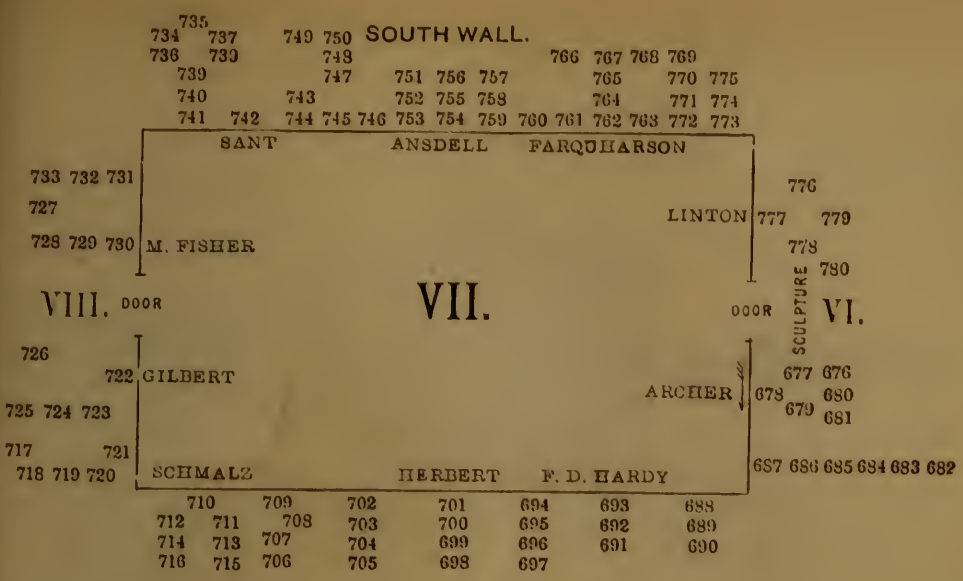
No. **656.** "*Great Excitement.*" TOM LLOYD.

* No. 657. 24 × 48.

No. **657.** "*The Sport of Kings.*" RADCLIFFE W. RADCLIFFE.

No. **667.** "*The Baroness Burdett-Coutts.*" E. LONG, R.A.

No. **668**, "*Uninvited Guests*," SYBIL C. PARKER; No. **669**, "*Una Vecchia*," S. M. FISHER; No. **670**, "*A Little Maid*," STEFANO BRUZZI; and No. **671**, "*An Indian Adjutant*," AUG. E. HAYCOCK.



The first important picture, on the line, is—

* No. 678. 72 × 96.

"Dieu le Veult."

No. **678**. *"Peter the Hermit preaching the First Crusade."* JAMES ARCHER.

No. **679**. *"Sir G. H. Willis."* J. HANSON WALKER.

No. **686**. *"Mother's Darling."* M. GOODMAN.

No. **687**. *"Happy Thoughts."* EDWIN HUGHES.

* No. 688. 42 × 70.

No. **688.** { *"Willows whiten, aspens quiver,*
Little breezes dash and shiver
On the stream that runneth ever." } KEELEY HALSWELLE.

Near the above is a powerful study of "lopping" waves and deep blue sea, entitled, "*Lobster-fishers*" (No. **695**), COLIN HUNTER.

* No. 689. 42 × 62.

No. **689.** "*The Return:*" unforgiven. ARTHUR H. WEIGALL.

No. **690.** "*A Somersetshire Flood.*" EDGAR BARCLAY.

No. **693.** "*In Memoriam;*" Monks at work on a stained glass window. F. D. HARDY.

No. **694.** "*Giants at Play*" (three navvies). BRITON RIVIERE, R.A.

Above is No **696**, "*The Retreat to Corunna*, 1809," R. BEAVIS.

In the centre of the wall is No. **701,** the figure of Mary, by J. R. HERBERT, R.A.; and next, No. **702,** "*Kinlochewe,*" Scotch landscape lighted by "sunset fires," H. W. B. DAVIS, R.A.

* No. 704. 34 × 46.

No. **704.** "*Exercising the Young Ones.*" JOHN EMMS.

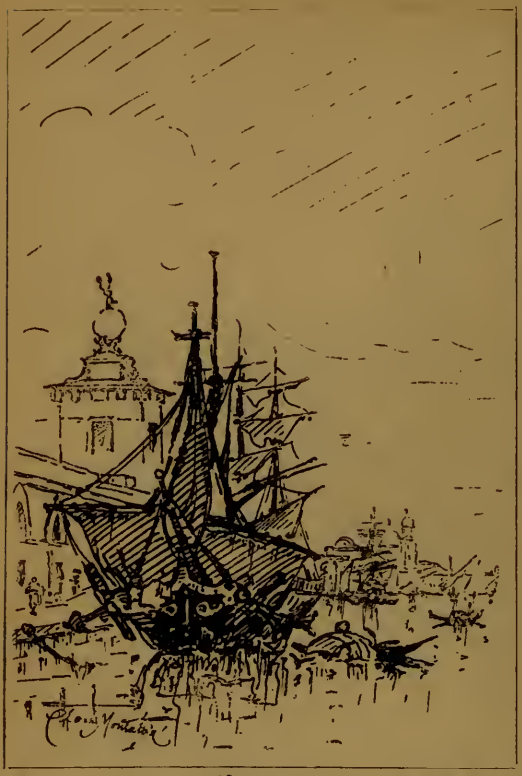
On the same wall are—No. **711,** "*The Sad Sea Wave,*" J. F. FAED; No. **713,** W. A. INGRAM; No. **715,** S. G. ROWE; No. **717,** J. WHITE; and No. **719,** "*Le Petit Saltimbanque,*" MME. COLIN-LIBOUR; No. **721,** "*The Scare,*" R. ANSDELL, R.A.; No. **722,** "*Thomas à Becket,*" SIR J. GILBERT, R.A.; No. **723,** "*The Blood Council, Antwerp;*" Trial of a Noble Family in 1567, P. S. HOLLAND.

* No. 710. 42 × 84.

No. **710.** "*The Temple of Eros.*" HERBERT SCHMALZ.

A procession of Greeks taking offerings of rose wreaths and torches to the white marble temple of the love god.

This picture is to be reproduced by photogravure by Messrs. Goupil & Co., New Bond Street.



* No. 700. 45 × 28.

No. **700.** "*Trabacolo unloading at the Custom House,*" Venice. CLARA MONTALBA.

* No. 751. 61 × 40.

No. **751.** "*Thirty Years before Trafalgar.*" GEORGE W. JOY.

* No. 742. 52 × 31.

No. **742.** "*Love-birds.*" JAMES SANT, R.A.

No. **730**, "*Early Summer:*" Sussex, M. FISHER; No. **731**, Cattle and Mountains, T. S. COOPER, R.A. Above are—No. **728**, WELLWOOD RATTRAY; No. **729**, PROFESSOR CRETIUS; No. **733**, J. M. BURFIELD; and No. **738**, "*Amiens Cathedral*," J. O'CONNOR; No. **741**, "*Golden Treasures*," H. LE JEUNE, A.R.A.; No. **745**, "*Homely Toil*," JOSEPH CLARKE; No. **746**, "*The Boy of many Friends*," F. CALDERON. Here are two landscapes—No. **743**, H. MARTIN; and No. **744**, W. PALMER; No. **753**, "*Suspected of Witchcraft*," G. H. BOUGHTON, R.A. (single figure).

* No. 755. 55 × 40.

No. **755**. "*Rough Weather*." E. HAYES.

The central picture is—No. **754**, "*Water-carriers of the Alhambra*," R. ANSDELL, R.A.; No. **758**, "*Waiting to be Fed*," W. HUNT; No. **759**, "*B. Samuelson, M.P.*," H. HERKOMER, A.R.A.; No. **760**, "*Water for the Camp*," T. GOODALL, R.A.

* No. 765. 54 × 72.

No. **765**. "*Mass in a Connemara Cabin*." ALOYSIUS O'KELLY.

There are two important pictures in this corner—No. **764**, "*The Joyless Winter Day*," JOSEPH FARQUHARSON: snow-covered landscape with sheep; and No. **777**, sketched overleaf.

No. **764** was purchased by the Royal Academy under the terms of the Chantrey Fund.

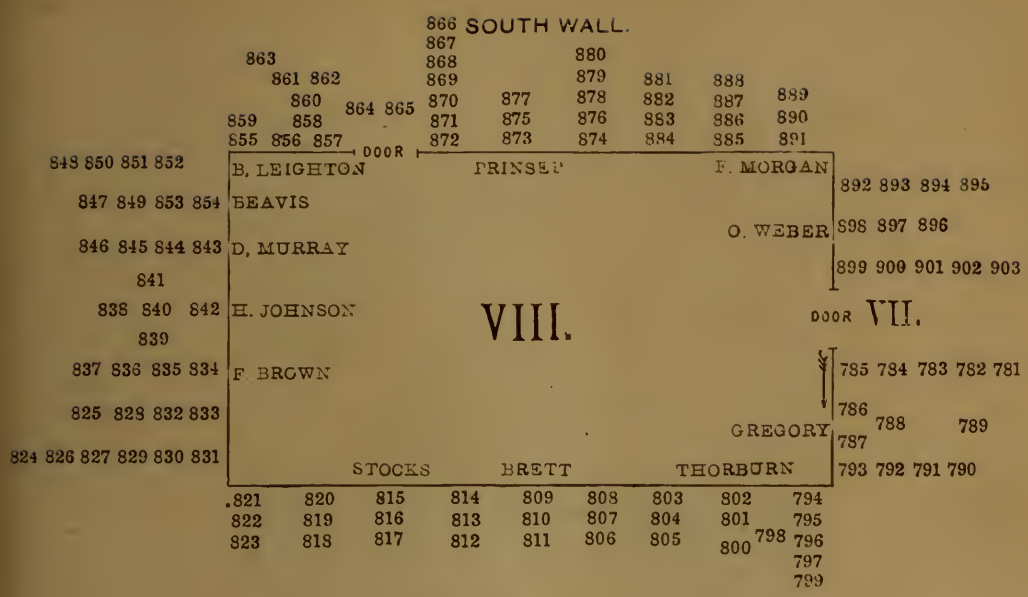
* No. 777. 50 × 98.

No. **777**, "*The Surrender*," J. D. LINTON: one of a series illustrating incidents in the life of a soldier in the sixteenth century.

Other numbers to notice are — Nos. **761**, "*Gleaners*," H. CAMERON; **762**, F. ANDREOTTI; **763**, J. BARRETT; **767**, "*The Slipper Bazaar*, G. MONTBARD; **770**, T. HAINES; **771** (fox with geese), E. DOUGLAS; **773**, A. J. HOOK; **774**, H. GLINDONI; **775**, T. B. W. FORSTER; **776**, A. L. MERRITT; **778**, C. E. HOLLOWAY; and **779**, "*An Old-fashioned Spring*," DAVID CARR.

* No. 780. 43 × 36.

No. **780**. "*The Ford*." ARTHUR LEMON.



* No. 802. 45 × 35.

No. **802.** "*Queen Katharine on the Eve of her Divorce.*" R. THORBURN, A.R.A.

No. **784.** "*Market-place, Evesham.*" EYRE CROWE, A.R.A.

No. **786.** "*Old Cronies,*" two old women. M. E. KINDON.

No. **788.** "*Alfred Seymour, Esq.*" E. J. GREGORY, A.R.A.

In the corner is a fine river picture—No. **793**, "*Rochester from the River*," C. W. WYLLIE; also No. **794**, "*The Pet*," CARL MUCKE.

No. **803**. "*Leaving the Common*." H. T. WELLS, R.A.

No. **805**. "*An October Morning*." ALBERT KINSLEY.

* No. 807. 56 × 44.

No. **807**. "*Can he forget?*" EDWARD H. FAHEY.

In the centre of the wall is a fine study of the ripple of blue waves round rocks, in a backwater off the Welsh coast, under summer sunshine.

* No. 809. 48 × 84.

No. **809**. "*Welsh Dragons*." JOHN BRETT, A.R.A.

No. **810.** "*Farm, East Kent.*" T. S. COOPER, R.A.

Above the foregoing are—

No. **811.** "*A Quiet Country.*" ALFRED PARSONS.

No. **812.** "*Winter.*" JOHN WHITE.

No. **813.** "*Two Roses.*" ALFRED WARD.

No. **814.** "*Lady Campbell.*" LOUISA STARR.

* No. 815. 44 × 34

No. **815.** "*In Memory.*" A. STOCKS.

"All are not taken! there are left behind
Living belovèds, tender looks to bring,
And make the daylight still a blessed thing."
E. B. BROWNING.

On the next page is sketched—

No. **820.** "*The Courtship of William II. of Orange.*" D. W. WYNFIELD.

"William when a lad came over to England to propose for the hand of the princess royal, daughter of Charles I. and Henrietta Maria. The little princess was ill in bed at the time, but William, being determined to see her, persuaded her brother to admit him and his tutor to her presence. The King and Queen having heard of this, concealed themselves behind the curtains on the other side of the bed, and listened to the young prince making his little speech."

In the corner are three pictures, No. **827**, "*The Trysting-place,*" L. B. HALL; and No. **828**, "*A Christmas Errand,*" ALICE HAVERS; and No. **829**, "*An Orchard,*" Normandy, H. C. DETMOLD.

* No. 821. 44 × 34.

No. **820**. "*The Courtship of William II. of Orange.*" D. W. WYNFIELD.

No. **821**. "*The Babes in the Wood.*" R. THORBURN, A.R.A.

No. **823**. "*Saturday Night;*" searching for the bread-winner. LOUISE JOPLING.

"Pay-night, drink-night, crime-night."

No. **833**. "*Returned.*" CLAUDE CALTHROP.

The interior painted at Ham House.

* No. 835. 40 × 60.

No. **835**. "*Sunny Clime,*" Tahiti. NICHOLAS CHEVALIER.

On the line here is a clever picture—painted under French influence, realistic, well drawn and good in colour—part of the Chelsea Embankment ; an organ playing, children dancing, entitled "*An Impromptu Dance*" (No. **834**), FRED BROWN.

Above is—

No. **836**. "*Mandron Glacier, South Tyrol.*" E. T. COMPTON.

The most prominent work in the centre of the wall is sketched below ; it records the sporting adventures of the Prince of Wales in India in 1876. It was painted by command of the Prince by Mr. Johnson, who accompanied the expedition as special artist to *The Graphic* newspaper.

* No. 842. 54 × 78.

No. **842**. "*Tiger-shooting in the Terai, Feb.* 1876." H. JOHNSON.

The picture contains the following portraits :—

The Prince of Wales, H.H. Jung Bahadoor, Prince Louis of Battenberg, Lords Suffield, Carrington, and Charles Beresford, Sir D. Probyn, Sir S. Brown, Sir J. Fayre, Colonel A. Ellis, and Anoop Singh. The Prince of Wales is seen shooting from an elephant.

No. **846**. "*After the Storm.*" R. W. RADCLIFFE.

No. **849**. "*Daughter of Hon. H. Parnell.*" E. HUGHES.

No. **854**. "*In the Rob Roy Country.*" T. S. COOPER, R.A.

No. **858**. "*Eyes to the Blind.*" T. GRAHAM.

No. **859**. "*Woodland Landscape.*" CLAUDE HAYES.

* No. 844. 44 × 60.

No. **844.** "*The Duke's Musicians*;" a reminiscence of Hardwick Hall. ROBERT HILLINGFORD.

Over the door there is a story, simply told, Nos. **864** and **865**, "*Lost*" and "*Found*," A. E. EMSLIE.

* No. 853. 36 × 48.

No. **853.** "*The* 10*th Hussars keeping the Fords on the Esla*;" Campaign of Sir John Moore, 1808. R. BEAVIS.

* No. 855. 85 × 40.

No. **855.** "*Duty.*" E. Blair Leighton.

* No. 860. 36 × 28.

No. **860.** "*Il m'aime.*" Tremayne Lark.

No. **861.** "*North Ambulatory, Westminster Abbey.*" A. E. Whitehouse.

No. **863.** "*Shrimpers on the Sussex Coast.*" H. R. Robertson.

* No. 871. 18 × 8.

No. **871.** "*The Lost Chord.*" C. F. Lowcock.

* No. 894. 31 × 24.

No. **894.** "*The Woodcutter's Daughter.*" Edwin Harris.

No. 881. 37 × 62.

* No. **881.** "*When trumpets call, then homes are broken.*" G. HILLYARD SWINSTEAD.

No. **884.** "*The Water Dance.*" J. E. HODGSON, R.A.

No. **885.** "*General Sir L. A. Simmons.*" FRANK HOLL.

Above are—No. **887**, "*A Hostage,*" T. B. KENNINGTON, A.R.A.; and No. **888**, "*Moonlight*" (a ship in tow), ROBERT JOBLING; and No. **889**, "*Fish Auction at Yarmouth,*" OWEN DALZIEL.

No. **890.** "*Colonel R. H. Keatinge.*" T. B. WIRGMAN.

No. **891.** "*Little Nell and her Grandfather.*" FRED MORGAN.

No. 883. 32 × 60.

No. **883.** "*Hunting the Boar.*" R. ANSDELL, R.A.

Several foreign pictures should be noticed, especially No. **892**, "*The Private Audience,*" VICTORIANO CODINA-LÄNGLIN; No. **898**, "*Landscape in the Tyrol,*" OTTO WEBER; and No. 899, "*Grandfather's Penny,*" HUGH CAMERON.

* No. 891. 48 × 36.

No. **891.** F. MORGAN.

* No. 1557. "*Fern*," "*Spot*," and "*Noble*," favourite dogs of H.M. the Queen.
ALICE M. CHAPLIN.

Gallery IX.—*WATER COLOURS.* Nos. **904** to **1118.**
Gallery X.—*ARCHITECTURAL DRAWINGS.*
Nos. **1119** to **1242.**

SOUTH WALL.

1437 1438 1439 1440 1441 1442 1443 1444 1445 1446 1447 1448 1449 1450 1451 1452 1453 1454 1455 1456 1457 1458 1459 1460 1461 1462 1463 1464

POTT TOPHAM WATERLOW

1436 1433 1434 1435 1429 1430 1431 1432 H. HARDY

LEADER 1468 1467 1466 1465 1473 1469 1471 1472 1474 1470 1475 1476 1477 1478 1480 1479 1484 1482 1481 1486 1485

1525 DOOR

XI.

DOOR

1524 1523 1522 HERBERT

1515 1516 1517 1518 1520 1521 1514 1519

CHARLTON 1483

COLIN HUNTER MACWHIRTER W. WYLLIE

1510 1511 1512 1513 1509 1508 1507 1504 1505 1506 1502 1503 1501 1500 1498 1494 1499 1495 1496 1497 1493 1492 1491 1487 1488 1489 1490

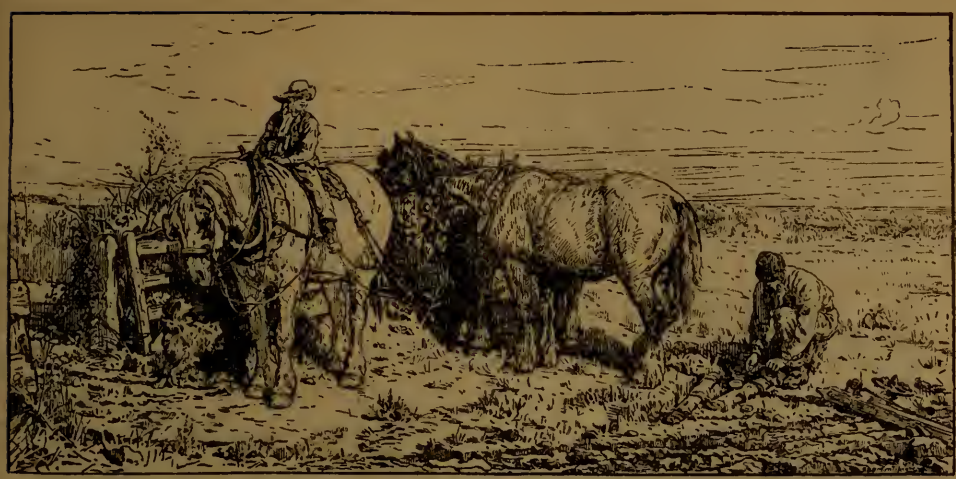
* No. 1432. 38 × 47.

No. **1432.** "*The Lion in Love.*" HEYWOOD HARDY.

No. **1431.** "*Old Cottages.*" C. BROCKMAN.

No. **1433.** "*William Agnew, M.P.*" FRANK HOLL, R.A.

No. **1434.** "*Street in Alexandria:*" after bombardment. G. BOURGAIN.



* No. 1438. 30 × 60.

No. **1438.** "*Leaving Labour.*" E. B. STANLEY MONTEFIORE.

No. **1439.** "*Miss A. E. Coles.*" M. W. RIDLEY.

No. **1440.** "*A Study on the Beach.*" A. M. ROSSI.

No. **1442.** "*Camp-life in the Thirty Years' War.*" G. URLAND.

No. **1443.** "*William Wegg, M.D.*" W. W. OULESS, R.A.

* No. 1444. 48 × 72.

No. **1444.** "*Calm before a Storm.*" HENRY MOORE.

No. **1446.** "*Shot.*" STANLEY BERKLEY.

No. **1448.** "*In the Heart of the Forest.*" THOMAS IRELAND.

* No. 1450. 30 × 55.

No. **1450.** "*The Ruling Passion.*" LASLETT J. POTT.

The central picture is—

* No. 1451. 76 × 54.

No. **1451.** "*A Roman Triumph.*" F. W. W. TOPHAM.

"The 'Imperator' was accompanied in his triumphal chariot by his son, while behind him stood a public slave holding over his head a golden crown, who ever and anon whispered in his ear the warning words, 'Respice post te: hominem memento te.'"

* No. 1446. S. Berkley. 40×30.

* No. 1456. W. H. Gore. 36 × 24.

No. **1452.** "*Returned from the War :*" a tale in the barrack-room, First Life Guards. W. Christian Symons.

No. **1456.** "*It was a lover and his lass.*" W. H. Gore.

No. **1460.** "*Titian's Niece.*" Val Prinsep, A.R.A.

* No. 1458. 35 × 60.

No. **1458.** "*Beltein ;*" Midsummer Eve in Cornwall. Ernest A. Waterlow.

No. **1461,** "*Between the Showers :*" a study of clouds and sea under a light wind, Henry Moore ; No. **1462,** J. Buxton Knight.

On the west wall are—No. **1467,** "*The Convent,*" Stanhope A. Forbes ; No. **1468,** "*Anticipation,*" dog watching a float, J. Yates

CARRINGTON (*See sketch on p.* 52); No. **1469**, "*Fleurs d'Été*," H. FANTIN; No. **1470**, "*Cherry Earrings*," FRED MORGAN; No. **1471**, "*An Autumn Evening*," B. W. LEADER, A.R.A.; and No. **1472**, "*The Old Master*," JAMES HAYLLAR.

* No. 1459. 48 × 72.

No. **1459**. "*Falling Leaves and Fading Trees*." ERNEST PARTON.

On the wall on the north of the door is a battle-piece, No. **1482**, "*British Artillery at Tel-el-Kebir*," JOHN CHARLTON; No. **1483**, "*A Spanish Aqueduct*," ADRIAN STOKES; No. **1487**, "*A Game at Chess*," ROBERT THORBURN, A.R.A.; and No. **1488**, "*The Dispensary Doctor*," H. HELMICK.

* No. 1491. 39 × 50.

No. **1491**. "*Down Piccadilly*:" Returning from Covent Garden. MARIA BROOKS.

Next on the line, the life and movement of the River Thames is given with great feeling; the aspect of the Pool as it may be seen on a windy day near high water.

No. 1493. 44 × 64.

* No. **1493.** "*Toil, Glitter, Grime, and Wealth on a Flowing Tide.*" W. L. WYLLIE. (Purchased by the Royal Academy under the terms of the Chantrey Bequest.)

No. **1494.** "*The Baron's Raid.*" SIR JOHN GILBERT, R.A.

The centre picture is "*A Highland Harvest*" (**1501**), J. MACWHIRTER, A.R.A.; "*Charles I. on his Way to Execution*" (**1502**), E. CROFTS, A.R.A. Above is a good picture, "*Lost Sheep*" (**1503**), R. PAGE; and near it a sea piece, "*A Pebbled Shore*" (**1509**), C. HUNTER.

On the last wall is No. **1518**, "*The Maidens' Race,*" J. R. WEGUELIN; No. **1521**, "*Scene from the 'Tempest,'*" A. GOODWIN and No. **1522**, "*A Captive Musician,*" J. R. HERBERT, R.A.

No. 1674. "*Vengeance*" (Lecture Room). SAMUEL FRY.

* No. 1545.

No. **1545.** "*Sir Francis Drake.*"
J. E. BOEHM, R.A.

* No. 1673.

No. **1673.** "*Perseus.*"
GEORGE SIMONDS.

* No. 1692.

No. **1692.** "*A Sonata of Beethoven.*"
HAMO THORNYCROFT, A.R.A.

* No. 1628.

No. **1628.** "*Henry Irving as Hamlet.*"
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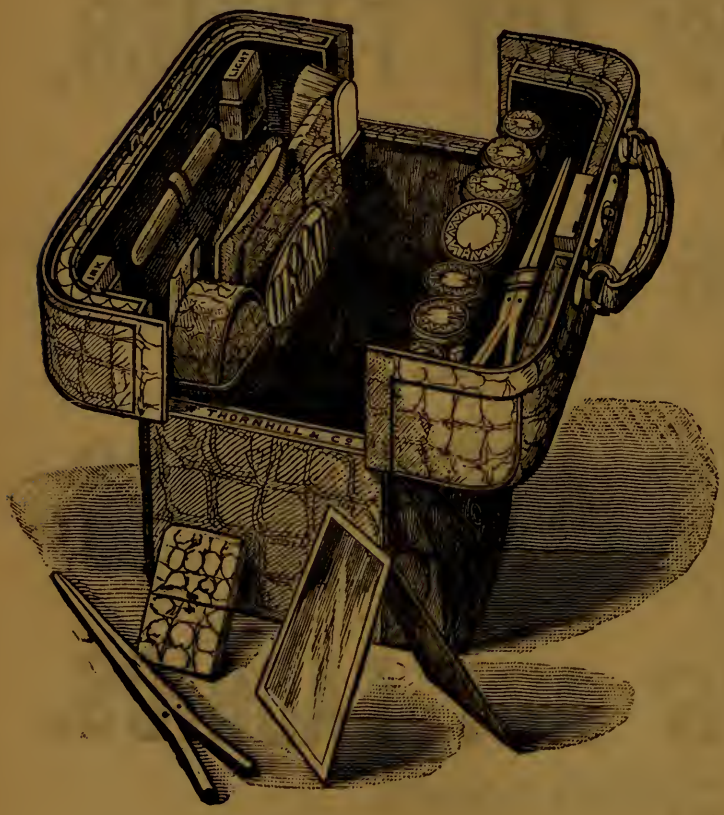

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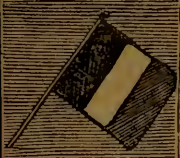
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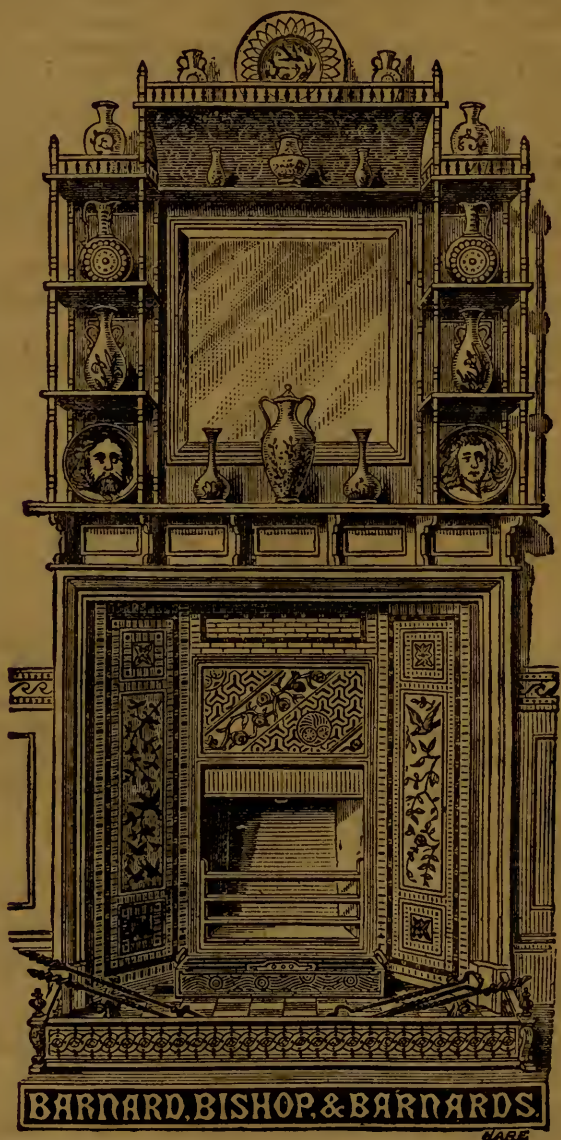

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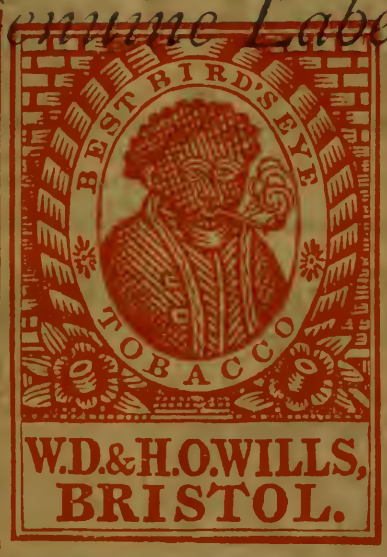

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20	£1 13	7	£0 17	4	45	£3 6	4	£1 14	2	20	£1 17	8	£0 19	6	45	£3 16	0	£1 19	2
25	1 17	8	0 19	5	50	3 19	8	2 1	0	25	2 2	11	1 2	2	50	4 11	3	2 7	0
30	2 2	6	1 1	11	55	4 17	5	2 10	2	30	2 9	3	1 5	5	55	5 14	8	2 19	0
35	2 8	6	1 5	0	60	6 1	6	3 2	9	35	2 16	3	1 9	0	60	7 5	11	3 15	4
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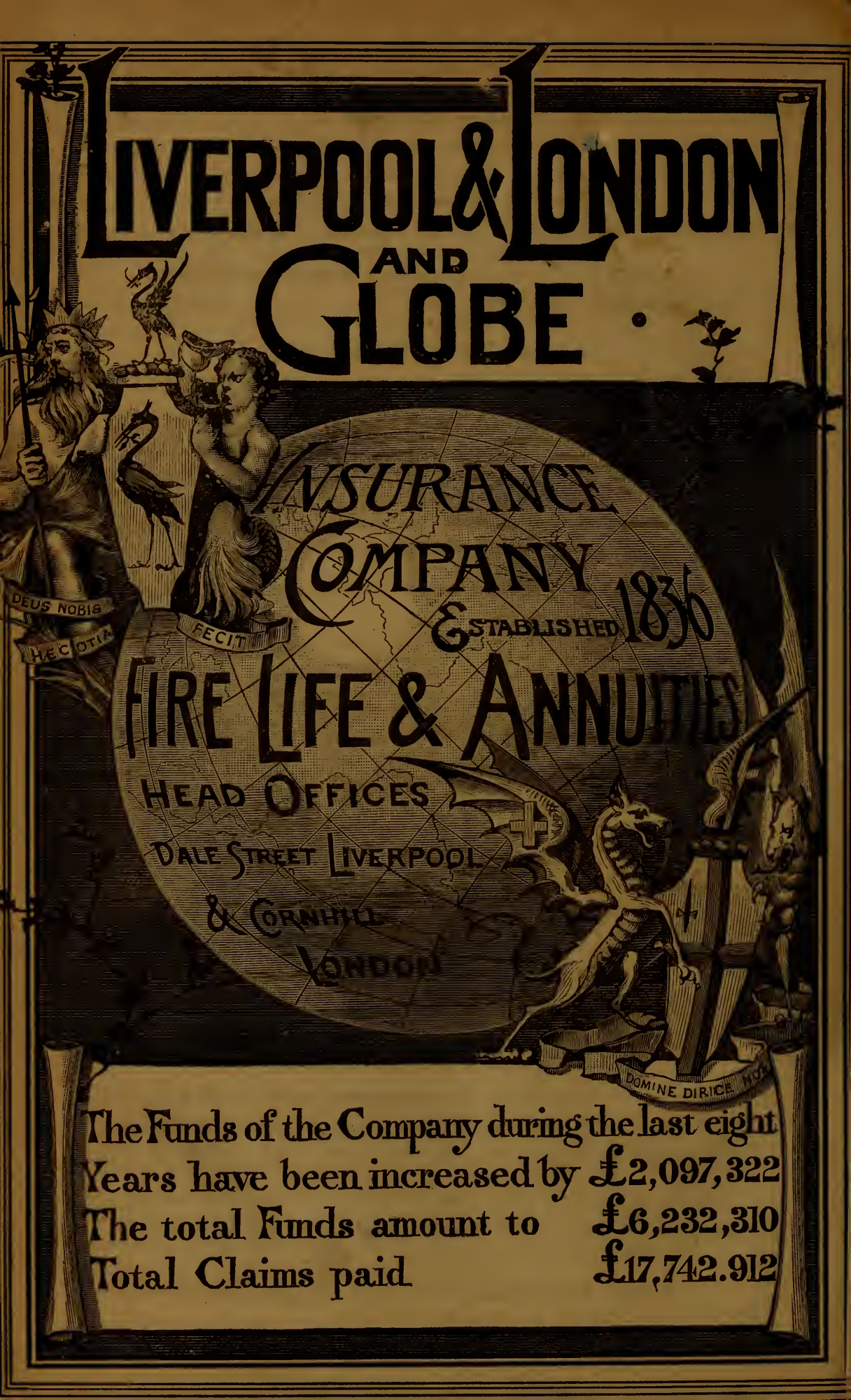
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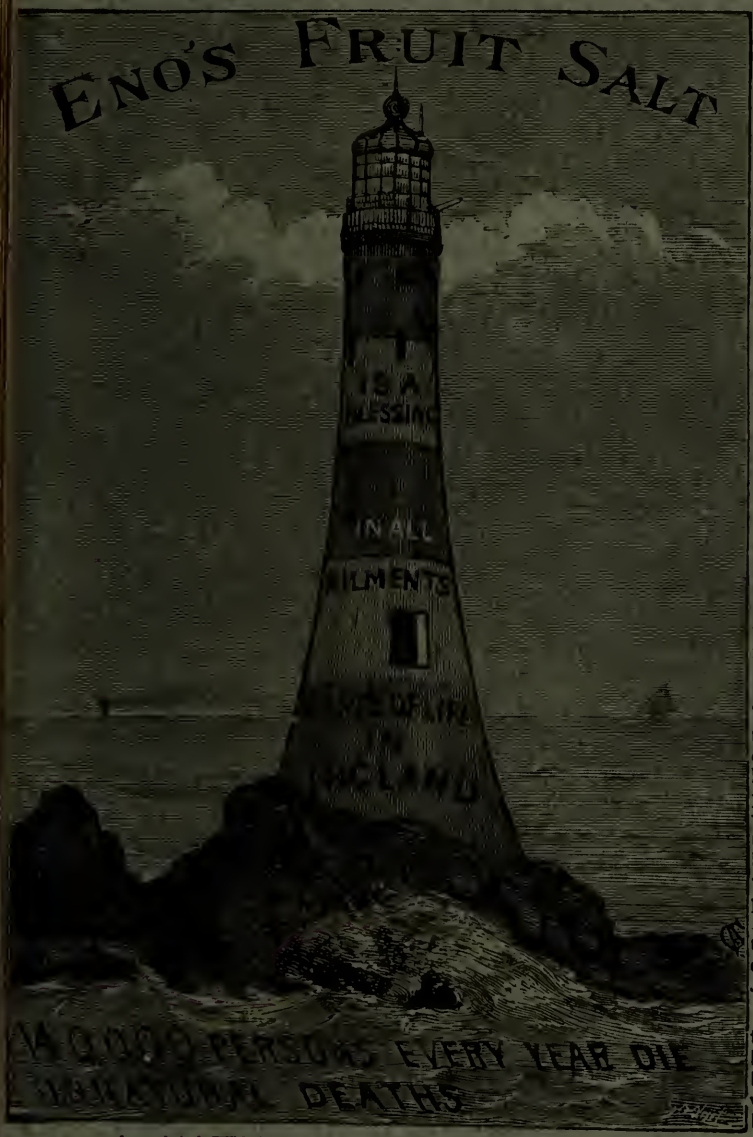

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